prietors pay him for his services as a means of drawing patrons, and in other places where people congregate—in streets, on market days, and in opium dens. His themes are often taken from the famous historical romances, such as *The Three Kingdoms.* Indeed, some of the greatest novels appear to have grown out of these narratives as they were told for generations by these experts in popular entertainment. The story-teller may accompany his recital with a musical instrument. Along with the theatre, he has been a potent if unintentional agent of popular education in the history—highly colored and in semi-fictional form—and in the folklore of the nation.

Somewhat akin also to the theatre have been jugglers and acrobats. The Chinese have rejoiced in them and have produced unusually skillful ones. Then, too, the processions which are so important in funerals, weddings, and religious festivals both give expression and provide incentive to the passion for the dramatic.

It would not be correct to classify music under the diversions of the Chinese, for although in some of its aspects it has undoubtedly been such, it has played a much larger role than providing recreation. Yet music has had and still has a prominent place in the theatre and this phase of it should probably be mentioned here rather than among the arts.

A regular part of the equipment of the theatre is the orchestra. There are a number of instruments, among them flutes, balloon guitars, drums, gongs, cymbals, pieces of hollow wood beaten with sticks, some of them resembling violins with two strings, another a clarinet, and still another a Castanet. Usually an orchestra is made up of eight or ten instruments.

Moreover, singing has had a large place on the stage, for a great many of the parts are sung rather than spoken. The songs heard in the theatre have often caught the popular fancy and can be heard on the streets for days after. The singing is in a high or falsetto voice and to Western ears is either excruciating or amusing. Here, however, as in so many other conventions, Occidental standards are not necessarily either universal or final.

FESTIVALS AND SPECIAL DAYS

Before the impact of the Occident Chinese life was entirely lacking in the week with its recurring day of rest. It was not,